

Coast Scene with Figures of John F. Kensett (1869, oil on canvas, 30 1/16" X 60 1/4", Wadsworth Atheneum, Hartford, CT)

Recapitulation: I. The range-for-creation comprises all of those psychic distances between on the one hand the minimum psychic distance from which the creation of aesthetic forms is possible (were the psychic distance of the creator further decreased he would in effect be too close to the content-for-art in question to create an autonomous aesthetic phenomenon) and on the other the maximum psychic distance from which the creation of aesthetic forms is possible (were the psychic distance of the creator further increased he would in effect be too far from the content-for-art in question to create an autonomous aesthetic phenomenon) from all psychic distances between those two poles (those poles are of course different for every content-for-art) he who is interested in/who is capable of creating a work of art because he is both interested in and capable of regarding a particular content-for-art dialectically that is to say simultaneously from a first-person perspective and from a third-person perspective can create an autonomous aesthetic phenomenon.

II. The range-for-appreciation comprises all of those psychic distances between on the one hand the minimum psychic distance from which a work of art can be regarded by a spectator who is interested in/who is capable of regarding a work of art as an autonomous aesthetic phenomenon as a self-subsistent center of meaning (were the psychic distance of the spectator further decreased he would in effect be too close to the work of art in question to regard it as an autonomous aesthetic phenomenon) and on the other the maximum psychic distance from which a work of art can be regarded by a spectator who is interested in/who is capable of regarding a work of art as an autonomous aesthetic phenomenon as a self-subsistent center of meaning (were the psychic distance of the spectator further increased he would in effect be too far from the work of art in question to regard it as an autonomous aesthetic phenomenon) from all psychic distances between those two poles (those poles of course are different for every work of art) he who is interested in/who is capable of appreciating aesthetically a work of art can because he is both interested in and capable of regarding a particular work of art dialectically that is to say simultaneously from a first-person perspective and from a third-person perspective regard a given work of art as an autonomous aesthetic phenomenon. Recapitulation here and on Tynwald Hill St. John's Isle of Man in the tenth century.